FANDOM FEATURE

1st ISSUE

FEBRUARY

$1.50

CURT SWAN INTERVIEW

STAR WARS

THE COMIC ART WORKSHOP

NEXT ISSUE
WE INTERVIEW
BILL SIENKIEWICZ

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To Rich ...
Best,
'78

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Dear Reader,

Welcome to our debut issue of "FANDOM FEATURE". We the Staff, want to make this fanzine the best product possible. Our features shall be wide and varied, including interviews, articles and press releases. This issue features an interview with Curt Swan, the artist long associated with Superman. Backing the interview is a Superman article, fan art, a look at The Empire Strikes Back and other bits and pieces of comics oriented material.

However, what we want mostly is feedback from YOU! You can make us or break us. Tell us what you like, what you hate and what you want to see. And all you fan artists out there, send us your artwork. Judging by the past, the fans of today will be the pros of tomorrow.

We're going to bring back the fun in fanzines.

Thank you again!

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FANDOM INFO

MARVEL® COMICS GROUP

COMICS ON T.V.!

Marvel is putting out a new magazine called G.I. Joe. This magazine is one of the biggest experiments in comics, from a company that is continually experimenting. The mag will be sold at $1.50, produced on high quality paper (such as the recent "Starlord" reprint was), and be published monthly. However, the biggest experiment is that this magazine will be advertised on nationwide T.V.

The advertisement will be in animated form done by Marvel Productions. This comic book will be six weeks ahead of the all new revamped G.I. Joe doll, that will eventually come out.

The story is written by Larry Hama (Crazy's editor), Herb Trimpe (current Marvel Team Up penciller) and Bob McLeod. According to press releases, G.I. Joe tackles the sinster forces fo Cobra.

If this experiment succeeds will more comic books be advertised on TV? We'll have to wait and see.

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SWAMP THING IS BACK!

THE MUCK MONSTER RETURNS: The Swamp Thing returns to his own series, in February. Created by Len Wein, Berni Wrightson and Joe Orlando, the Swamp Thing hasn't had a series in six years, though this classic character has appeared in DC COMICS PRESENTS and BRAVE & THE BOLD.

The new creative team on SAGA OF SWAMP THING #1 (the original series lasted to issue #24) includes Marty Pasko as writer, Tom Yeates as artist, and creator Len Wein as editor. Pasko is known for some very classic Superman and Wonder Woman tales, as well as teaming Swamp Thing with Batman in BRAVE & THE BOLD #176. This is Tom Yeates's first big art assignment since he started in comics. Len Wein, as well as creating Swamp Thing, is editing JUSTICE LEAGUE of AMERICA, THE NEW TEEN TITANS, WONDER WOMAN and the new FIRE - STORM series that will be comming out.

Backing up the SAGA OF THE SWAMP THING is the famed fan favorite the Phantom Stranger. That series is written by Bruce Jones and illustrated by Dan Spiegle.

WONDER WOMAN GUEST STARS?

Confusing headline ? DC is doing a mini-series within the Wonder Woman book. It will guest star most of the DC super heroines and will involve the Four Horsemen of the Apocalypse and a judging character called the Adjudicator. Plotted by Paul Levitz, scripted by Roy Thomas, pencilled by Gene Colan and inked by Romeo Tanghal, this series will include such guest stars as Batgirl, Zatonna Mera and Starfire. Running for three issues, Wonder Woman & the World's Greatest Superheroines will be overseen by Len Wein, editor.

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MARVEL® COMICS

AMAZING SPIDER-MAN #228: Spider-Man battles the Juggernaut. Story by ROGER STERN, breakdowns by JOHN ROMITA JR., inks by JIM MOONEY. Cover by ROMITA JR. and FRANK GIACOIA. 2/2/82.

CAPT. AMERICA #269: Capt. America teams up with Team America, the New Marvel motorcycle team. Story by J.M. DEMATTEIS, pencils by MIKE ZECK, inks by JOHN BEATTY. 2/2/82

GHOST RIDER # 68: An all-new orgin of the Ghost Rider is in this issue. Story by ROGER STERN, pencils by BOB BUDIANSKY, inks by JOE RUBINSTEIN.

MICRONAUTS #41: The Micronauts team up with Puppet Master against Dr. Doom. Story by BILL MANTLO, breakdowns by GIL KANE, finishes by DANNY BULANADI. Cover by MIKE GOLDEN. 2/2/82

MOON KNIGHT #19: Moon Knight and Marlene take on the super terrorist, Arsenal. Story by DOUG MOENCH, breakdowns by BILL SIENKEWICZ, finishes by STEVE MITCHELL. Cover painted by JOE JUSKO. 2/2/82

THOR #319: Thor moves to Chicago and battles Zaniac. Story by DOUG MOENCH breakdowns by KEITH POLLARD. 2/2/82

AVENGERS #219: The Avengers tackle "The Man Who Could Not Die", because if he dies, the world will also die. Story by J.M. DEMATTEIS, pencils by BOB HALL, inked by DAN GREEN. 2/9/82

CONAN #134: Conan, is trying to free a young woman from a sinister sorcerer's spell, battles that sorcerer. However, the sorcerer ... the young woman's father. Story by BRUCE JONES, breakdowns by GIL KANE, finishes by ERNIE CHAN. 2/9/82

INCREDIBLE HULK #271: Hulk teams up with Rocket Racoon (of the late Sword in the Star series) against the mercenary Mole and his assassins. It all takes place in the zany Keystone Quadrant. Story by BILL MANTLO, art by SAL BUSCEMA. 2/9/82

MARVEL TALES #139: Reprint of AMAZING SPIDER-MAN #2 by STAN LEE and STEVE DITKO, featuring the Vulture and the Tinkerer. 2/9/82

POWER-MAN/IRON FIST #81: Luke and the Fist in "The Road to Hallwan!" Story by JO DUFFY, pencils by DENYS COWEN. 2/9/82

ROM #30: Rom battles the Metal Master, who first appeared in INCREDIBLE HULK #6. Story by BILL MANTLO. Breakdowns by SAL BUSCEMA.

X-MEN #157: Kitty and Nightcrawler must stop a Shi'ar invasion. Story by CHRIS CLAREMONT, pencils by DAVE COCKRUM, inks by BOB WIACEK. Plus - a shock ending. 2/9/82

DEFENDERS #107: Two Defenders die, with loads of guest stars appearing. Story by J.M. DEMATTEIS, breakdowns by DON PERLIN. 2/16/82

FANTASTIC FOUR #242: Terrax returns. JOHN BYRNE handled the story and art. Also included is a BYRNE/TERRY Austin cover. 2/16/82

IRON MAN #158: Iron Man takes on the Luddites, dedicated to destroy technology. Story by DAVID MICHELINIE, pencils by BOB McCLEOD, inks by DAN GREEN. 2/16/82

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MARVEL TEAM-UP #117: Spider-Man teams up with Wolverine. Story by J.M. DEMATTEIS pencils by HERB TRIMPE, inks by MIKE ESPOSITO. 2/16/82

MASTER OF KUNG FU #112: What's in here? Nothing but the most terrfying menace of the decade. Story by DOUG MOENCH. Pencils by GENE DAY, inks by JACK ABEL. 2/16/82

PETER PARKER, THE SPECTACULAR SPIDER-MAN #66: Electro's back. Story by BILL MANTLO, pencils by ED HANNIGAN, inks by JIM MOONEY. 2/16/82

STAR WARS #59: Lando, Luke and Chewie buy, new TIE fighters. Instead, they find betrayal. Story by DAVID MICHELINIE, breakdowns by WALT SIMONSON, finishes by TOM PLAMER. 2/16/82

DENNIS THE MENACE #5: Story by FRED TOOLE. Art by KETCHUM STUDIOS. 2/23/82

DAZZLER #16: The Dazzler battles the Enchantress in Asgard. Story by DAN FINGEROTH, pencils by FRANK SPRINGER, inks by VINCE COLLETTA. 2/23/82

DAREDEVIL #183: The classic "Angel Dust" saga finally is in print. Story and pencils by FRANK MILLER (co-written by ROGER MEKENZIE), inks by KLAUS JANSON. 2/23/82

BILLY... GIVE ME THE GUN... PLEASE...
I ... I WANTED TO KILL HIM, MARY MORE THAN ANYTHING IN THE WORLD.
A haunting moment from Daredevil #183 courtesy of FRANK MILLER and KLAUS JANSON

DAREDEVIL #183 — Written by ROGER McKENZIE and FRANK MILLER. Breakdowns by MILLER. Finishes by KLAUS JANSON. A sensitive look at a serious topic. The most talked about story in recent memory. Here it is at last — the *Angel Dust* saga. "Child's Play." Guest-starring the *Punisher!*

KA-ZAR #15: Ka-Zar goes on trial for the murder of Mete. Story by BRUCE JONES, breakdowns by BRENT ANDERSON, inks by ARMANDO GIL. Plus TALES OF ZABU by JONES and GIL KANE. 2/23/82

MIGHTY MARVEL CONTEST OF HEROES MINI-SERIES #1 — Written by BILL MANTLO. Breakdowns by JOHN ROMITA JR. Finishes by PABLO MARCOS. *Every* living Marvel hero on Earth in one thrill-packed story, as they become pawns of the Grandmaster in a contest for the greatest prize of all! Don't miss chapter one of this special three-part extravaganza! On sale *monthly*

MARVEL TWO-IN-ONE #88: The Thing and the Human Torch battle She-Hulk's old foe, the Word and his daughter, Ultima. Story by DAVID ANTHONY KRAFT, pencils by ALAN KUPPERBURG, inks by CHIC STONE. 2/23/82

SPIDER-WOMAN #44: Spider-Woman clashes against the Viper, as a life hangs in the balance. Story by CHRIS CLAREMONT breakdowns by STEVE LEIALOHA, finishes by BOB WIACEK. 2/23/82

TEAM AMERICA #2: Wrench and Cowboy join Team America, as the whole team fights Jack O'Lantern and Hydra. Story by DENNY O'NEIL. Pencils by MIKE VOSBURG. 2/23/82

MARVEL FANFARE #2: Spider-Man, The Angel and Ka-Zar battle Savron and the Brotherhood of Evil Mutants in the Savage Land. Story by CHRIS CLAREMONT art by MIKE GOLDEN. Plus more material not known at press time. 2/9/82

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BEST OF DC DIGEST #24: This is a Legion of Super-Heroes issue. New material includes a 15 page tale of the Legion, with story by PAUL LEVITZ and pencils by CARMINE INFANTINO, and Legion Fact Sheets by GEORGE PEREZ, with all-new costumes never seen before. Reprints: "The Invisible Invaders" by E. MELSON BRIDWELL and GEORGE TUSKA, " The Colossal Failure and "The School for Super Villains" by JIM SHOOTER, CURT SWAN and JACK ABEL, and "The Ghost of Ferro Lad" by SHOOTER, SWAN and GEORGE KLIEN. Cover by ERNIE COLON. 2/4/82

DC SPECIAL DIGEST #21: This is on Our Army at War Issue, featuring the talents of BOB KANIGHER, JOE KUBERT, RIC ESTRADA, ROSS ANDRU and MIKE ESPOSITO. Also reprinted are Enemy Ace by KUBERT, and the Haunted Tank by RUSS HEATH. Cover by KUBERT 2/4/82

GHOSTS #112: "Let the Punishment Fit the Crime" by BOB KANIGHER, HOWARD BENDER and KEN LANDGRAF. "No Penny-No Paradise" by KANIGHER, KEITH GIFFEN and LARRY MAHLSTEPT. "A Little Knowledge" by TIMMONS and GEROSHE. Cover by ERNIE COLON. 2/4/82

JUSTICE LEAGUE OF AMERICA #202: "Star Kill", with story by GERRY CONWAY, pencils by DON HECK, inks by BRETT BREEDING. Cover by GEORGE PEREZ and ROMEO TANGHAL. 2/4/82

WEIRD WAR TALES #111: A novel length team up of the Creature Commandoes and the Robot G.I. by BOB KANIGHER and DAN SPIEGLE Cover by ROSS ANDRU and ROMEO TANGHAL. 2/4/82

WONDER WOMAN #291: Part I of the Wonder Woman team up mini series. Story by PAUL LEVITZ and ROY THOMAS, pencils by GENE COLAN, inks by ROMEO TANGHAL. Cover by COLAN and DICU GIORDANO. 2/4/82

ARAK #9: Arak and Valda continue their search for the wizard Malagigi. Story by ROY THOMAS, pencils by ERNIE COLAN. Plus the Viking Prince by BOB KANIGHER and JAN DUURSEMA. Cover by COLON. 2/4/82

DC COMICS PRESENTS #45: Superman and Firestorm battle " The Chaos Network." Story by GERRY CONWAY, pencils by RICH BUCKLER, inks by BOB SMITH. Cover by ROSS ANDRU and DICK GIORDANO. 2/4/82

BATMAN #347: "Shadow of the Batman" Story by ROGER SLIFER, pencils by TREVOR VON EEDEN, inks by PABLO MARCOS. Plus Catwoman by BRUCE JONES, VON EEDEN and MARCOS. Cover by RICH BUCKLER and DICK GIORDANO. 2/11/82

FLASH #309: The Flash super-speeds into the past to witness his own orgin. Story by CARY BATES, pencils by CARMINE INFANTINO, inks by DENNIS JENSEN. Plus-Dr. Fate concludes his battle with Totec. Story by MARTY PASKO, pencils by KEITH GIFFEN, inks by LARRY MAHLSTEDT. INFANTINO/GIORDAMO cover. 2/11/82

GIL COMBAT #241: Haunted Tank in two stories by BOB KANIGHER, SAM GLANZMAN and DICK AYERS. The Super Spy of O.S.S. by KANIGHER and E.R. CRUZ. And two more war stories: Sad Song for A Slain Soldier" by SNYDER and TRINIDAD, and "Million Dollar Hero" by ALLIKAS and BERCASIO. JOE KUBERT cover. 2/11/82

JONAH HEX #60: Jonah Hex by MIKE FLEISHER, DICK AYERS and TONY DEZUNIGA. El Diable by GARY COHN, AYERS and DEZUNIGA. Cover by DEZUNIGA. 2/11/82

SAGA OF SWAMP THING # 1: The award winning Swamp Thing is back, in all new stories. This issue features "What Peace There May Be in Silence", with story by MARTY PASKO, and art by TOM YEATES. Backing up the book is a new series of the Phantom Stranger by BRUCE JONES and DAN SPIEGLE. Cover by YEATES. 2/11/82

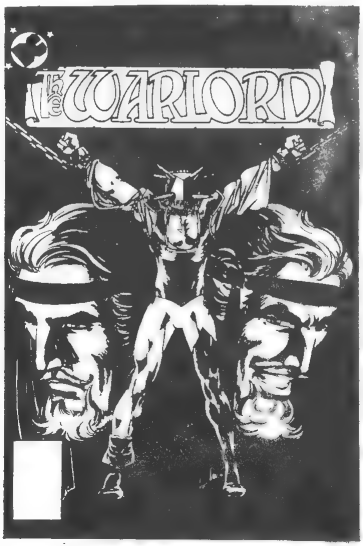
SUPERMAN #371: Kandor is back, with all new tenants as "Kandor Lives Again." Story by LEN WEIN, pencils by CURT SWAN, and inks by DAVE HUNT. Plus-The Private Life of Clark Kent by BOB ROZAKIS, JOHN CALNAN and JOE GIELLA. Cover by ROSS ANDRU and DICK GIORDANO. 2/11/82

NEW TEEN TITANS #19: The Titans tackle Dr. Light, even as they face a new menace from ancient Hindi gods. Story by MARV WOLFMAN, pencils by GEORGE PEREZ, inks by ROMEO TANGHAL. PEREZ cover. 2/11/82

BRAVE & THE BOLD #186: Hawkman joins forces with Batman. Story by DAN MISHKIN and GARY COHN, art by JIM APARO. Plus-Nemesis by CARY BURKETT and DAN SPIEGLE. Cover by RICH BUCKLER and DICK GIORDANO. 2/18/82

GREEN LANTERN #152: "Star Cycle" begins Green Lantern's year long mission into space. Plot by MARV WOLFMAN, dialogue by DAN MISHKIN and GARY COHN, pencils by JOE STATON, inks by MIKE DECARLO. Plus-the Tales of the Green Lantern Corps by PAUL KUPPERBURG and CARMINE INFANTINO. Cover by STATON. 2/18/82

HOUSE OF MYSTERY #304: "Stalk and Slash" by BILL KELLEY and TRINIDAD. "Directions" by LEN WEIN and DAN SPEIGLE. "Hellride" by DAN MISHKIN, GARY COHN and INFANTE. Leading off this issue is another installment of "I Vampire" by BRUCE JONES, and ERNIE COLON. Cover by MIKE KALVTA. 2/18/82



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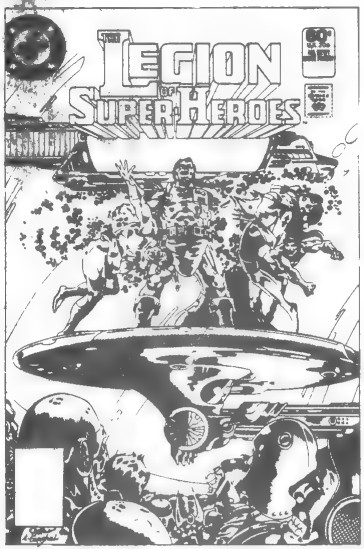
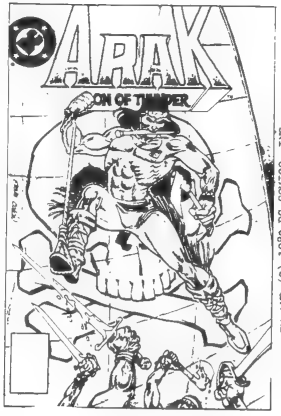


LEGION OF SUPER-HEROES: The Legion Espionage Squad invades the Khund homeworld. Story by PAUL LEVITZ, pencils by KEITH GIFFEN inks by BRUCE PATTERSON. Plus--a storyline that will lead the Legion to their deadliest foe. Story by LEVITZ, pencils by PAT BRODERICK, inks by PATTERSON. Cover by GIFFEN and ROMEO TANGHAL. 2/18/82

SUPERMAN FAMILY #218: Supergirl battles an ancient Greek goddess. Story by PAUL KUPPERBURG, pencils by WIN MORTIMER, inks by VINCE COLLETTA. Mr. & Mrs. Superman face "The Kryptonite Man". Story by E. NELSON BRIDWELL, pencils by KURT SCHAFFENBERGER, inks by FRANK CHIARMONTE. Lois Lane confronts "Strangers in the Snow". Story by TAMSYN O'FLYNN, pencils by BOB OKSNER, inks by COLLETTA. Plus--the orgin of Jimmy Olsen's signal watch. Story by KUPPERBERG. Pencils by JOSE DELBO. Inks by JOE GIELLA. Cover by ROSS ANDRU and DICK GIORDANO. 2/18/82

WARLORD #57: Warlord by MIKE GRELL, MARK TEXIARA and MIKE DECARLO. Arion, lord of Atlantis faces the cosmic balace of good and evil. Story by PAUL KUPPERBERG. Art by JAN DUURSEMA. 2/18/82



SGT. ROCK#354: Sgt. Rock by BOB KANIGHER and NESTOR REDONDO. "Cry of K'iya" by DUURSEMA. "No Hitter" by JACK HARRIS and RANDALL. Cover by JOE KUBERT. 2/18/82

ACTION COMICS #531: Superman by MARV WOLFMAN, JOE STATON and DAN ADKINS. Plus--Atom by BOB ROZAKIS, ALEX SAVIUK and VINCE COLLETTA. Cover by ROSS ANDRU and DICK GIORDANO. 2/25/82

DETECTIVE #514: Batman faces Maxie Zeus. Stroy by LEN WEIN, pencils by DON NEWTON, inks by FRANK CHIARAMONTE. Plus--Batgirl by CARY BURKETT, JOSE DELBO and JOE GIELLA. Cover by RICH BUCKLER and DICK GIORDANO. 2/25/82

UNKNOWN SOLDIER #263: Unknown Soldier by BOB HANEY, DICK AYERS and GERRY TALAOC. Tomahawk by BOB HANEY, JOSE DELBO and PABLO MARCOS. Plus--Enemy Ace guest stars in Balloon Buster by BOB VANIGHER and DAN SPIEGLE. 2/25/82

ALL STAR SQUADRON #9: Part II of the unpublished Steel #6 (by GERRY CONWAY, DON HECK and JERRY ORDWAY) included as the All-Stars battle Baron Blitzkrieg. Story by ROY THOMAS, pencils by ADRIAN GONZALES, inks by ORDWAY. Cover by JOE KUBERT. 2/25/82

SUPERBOY #29: Superboy by CARY BATES, KURT SCHAFFENBERGER and DAVE HUNT. Plus--Dial "H" for Hero. Story by E. NELSON BRIDWELL, and BOB ROZAKIS, pencils by JOSE DELBO, inks by FRANK CHIARAMONTE.

UNEXPECTED #222: STEVE DITKO writes and pencils "Woro and the Liqod Man", with MARTIN inks. Plus--"Lilacs In February" by ARNOLD DRAKE and INFANTE, "Act of Contrition" by MARTY PASKO, SYLVESTRI and JOHN CELARDO, and "Observation" by WATSON, CLARK and CELARDO. DITKO cover.

WORLD'S FINEST #279: Superman and Batman battle a new team of super villans. Story by CARY BURKETT, pencils by KEITH POLLARD. Shazam! by E. NELSON BRIDWELL, DON NEWTON and FRANK CHIARAMONTE, Hawkman battles "Pirates of the Spaceways". Story by BOB ROZAKIS, pencils by ALEX SAVIUK, inks by RODIN RODRIGUEZ. Plus Green Arrow by CAVALIERI, TREVOR VON EEDEN and LARRY MAHLSTEDT. 2/25/81

CAPT. CARROT & HIS AMAZING ZOO CREW #3: The Zoo Crew takes on Frogzilla and Jailhouse Roc. Story by ROY THOMAS, pencils by SCOTT SHAW, inks by BOB SMITH. Cover by SHAW and SMITH. 2/25/32

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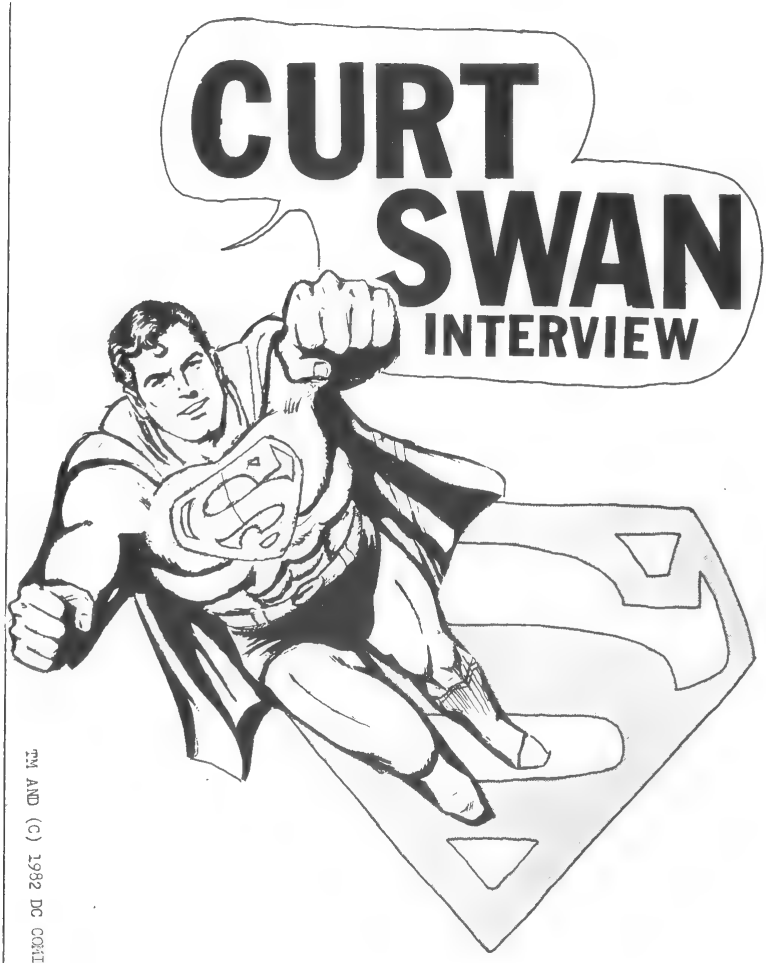

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FANDOM FEATURE: Curt Swan has been pencilling SUPERMAN for the past 25 years. He has also pencilled in solo stories. THE BOY COMMANDOES, SUPERMAN AND BATMAN in WORLDS FINEST COMICS, WONDER WOMAN and most recently filled in the art chores of the NEW TEEN TITANS, DC's current fan favorite. A driving force in comics, he is influencing the newer breed of artist, including, BILL SIENKIEWICZ, TREVOR VONEEDEN and GEORGE PE'REZ.

FF: Mr. Swan, Hello.

Swan: Hi.

FF: When did you get interested?

Swan: It started shortly after I came out of the service, around 1945. Before that I worked on STARS AND STRIPES an Army newspaper still in existence, being published in Europe.

FF: What work did you do on STARS AND STRIPES?

Swan: I worked in variety, such as panel cartoons and maps.

FF: What was your art training?

Swan: I'm pretty much self taught, although when I came out of the service I went to Pratt Institute. That seemed to be everything I knew, not to say that I'm not accomplished as an artist but I'm basically self-taught.

FF: Who were your influences?

Swan: Early on I'd say it was Jack Kirby. I was working on THE BOY COMMANDOES. Steve Brodie was the fellow that was inking it at the time. He was helping me along. But I really didn't have any particular artists that I looked up to in the comic book field. With Jack Kirby, I tried to imitate Kirby's style. It was very difficult, but it was a good experience.

FF: How did you get the BOY COMMANDOES assignment?

Swan: Well, I came out of the service, and I was looking around New York like so many of the other ex-STARS AND STRIPERS, looking for work, with the exception of those who had previously worked for New York newspapers. Then one of the feature writers on STARS AND STRIPES who formerly worked for DC suggested I go up and see Mort Weisinger, and that's what started it off.

FF: What other series did you do before SUPERMAN?

Swan: Oh, my goodness! I did a variety of things, like JIMMY OLSEN and LOIS LANE.

FF: Mostly the Superman Family?

Swan: Yes, and TOMMY TOMMORROW for quite awhile. Then I did the LEGION OF SUPERHEROES in one shot. I guess you remember that.

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DAYS LATER, IN HIS ARCTIC FORTRESS...
CY HORKIN WOULDN'T LET CLARK BROADCAST THE MUSIC... BUT I TAPED SOME OF IT SECRETLY FOR ANALYSIS!
HM! MY SONIC ANALYZERS GIVE NO CLUE TO THE AUDIENCE'S WEIRD REACTION!
DRINK, BABY! DRINK IT DOWN!
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FF: On the LEGION OF SUPERHEROES durring the 60's. How did you approach the super-team series? Did you like it?

Swan: The Legion? No that was a bad experience, because there were too many character's involved and usually the writer and editor try to get as many characters involved in the story. It was painstaking and boring work after awhile.

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FF: So you like doing SUPERMAN?

Swan: Yes , I think one superhero is enough. (Laughter). I can see where the writers like it, and it gives them a chance to broaden the base for the story.

FF: How did you get the SUPERMAN assignment?

Swan: Well, going back to the 3D comics, if you remember those, just prior to that, DC would throw me a SUPERMAN story from time to time. Wayne Boring was overloaded and Al Plastino at the time was doing some SUPERMAN work. Then the 3D thing came along and they had to put everybody on it, because there was a rush. At that time it was a very popular thing. After that, Mort Weisinger, was very comfortable with me doing SUPERMAN, so he threw covers at me in the begining. Then he would start handing me stories.

FF: How do you keep such a fresh look to "Superman", after drawing him so long?

Swan: Well, I guess the explanation for that would be I am still learning to draw him. (Laughter). One never gets too comfortable with a character, especially Superman.

FF: In the early 70's, Clark Kent was a very hip modernly dressed individual, rather than the typical blue suit he has been wearing for many years. Do you thing this helped or hurt the character?

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Swan: I would say the blue suit is almost like a uniform similar to Superman's. He compacts the clothes and puts them in his cape, and I guess they couldn't have him going around in jeans and loose shirts. He always has that like a uniform, but then it's also like a identity. Clark Kent is a straight individual, not square. But he's done straight, and that's part of the image.

THAT LOVE-TAP WILL KEEP HIM ON ICE...
I'LL ALERT THE POLICE TO THIS LOCATION AFTER I FINISH MY REPORTING STINT.
THE THREE MINUTES ARE ALMOST UP! I'LL HAVE TO GET A MOVE ON!

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Swan: He's rather difficult, and I know he's changed. I put my idenity into Superman, as did Wayne Boring or Al Plastino, and what has evolved. Apparently everyone is happy with it. Mort Weisinger and I sat down one time and decided that what we wanted to do was gi ve Superman cleaner fit features and make him younger looking, and try to update him. A little hairstyling.

FF: How does Julie Schwartz's aproach of Superman differ from Mort Weisinger's approach?

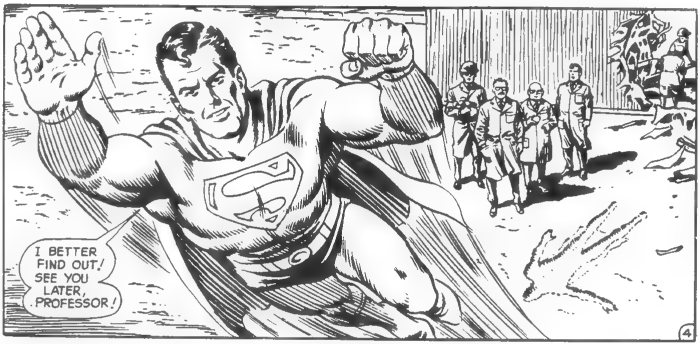
Swan: They're both different of course. Mort Weisinger didn't want to change the character of Superman too much. He wasn't comfortable in experimenting, putting Superman into different situations other than the stereo type. But Julie Scwartz, he pretty much gives his writers a free hand fielding Superman into other areas, where as Mort was very tight.

FF: So, Julie Scwartz was behind the change in Superman?

Swan: Julie, pretty much yes.

FF: Lex Luthor has had a very fashionable costume since 1975, making him one of the ten best dressed super villains of all time. Did you design it? If so, how do you approach designing a costume for a character that has appeared for many years?

Swan: Well, the costume itself was suggested by one of the writers. He sent along a sketch and I embellished on it a little bit. The credit should go to the writer for the style of uniform. I thought it was a good transition. Luthor should have some sort of uniform also with the mobility of jets and everything.



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FF: What types of stories and/or themes do you like doing the most?

Swan: I like when they go off in space, where I can do cities of the future and other planets. It's a fascinating. I also don't have to go continually to my scrap file to pull out scrap material. For instance, whenever they throw an army story at me, that shakes me up, because the army is always changing their uniforms. That means a lot of work going to the scrap file. So I like the futuristic type stories.

FF: How much story telling control do you have?

Swan: I have none, no story control at all.

FF: Would you ever want to ink your own work?

Swan: I've done it twice and to answer your question, no, I'm comfortable pencilling and inking. My own work would be like starting over again.

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FF: Who is your favorite inker?

Swan: Thats a good question. There's no inker as good as Dick Giordano, but he doesn't do my stuff. He did one or two of my stories. He's tops, I think.

FF: On your work?

Swan: On my work it's hard to say. Frank Charamonte is doing a nice job. But it's difficult to say it varies.

FF: Who is your favorite Superman artist? And why?

Swan: There's a fellow J.L. Garcia Lopez, who's done a story from time to time. I think he does a very nice job. I'd say he'd be the one I select. He's done a superior job.

FF: How many pages do you do a month? What is your work schedule?

Swan: I'm contracted to do forty-five pages a month. Usually, I go over that doing 5 to 10 extra pages, so I generally get fifty pages.

FF: Did you see the Superman movies? If so, what did you think of them?

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Swan: I saw Superman I. Ithought it was quite good. At first I actually went in there with some apprehension and thought I would be squirming in my seat and slide down. However, they did quite well, not that I'm any expert on it. But from my point of view I thought it was quite good. They tell me Superman II is even better.

FF: Yes it is. Recently, you did a fill in on DC's top rated series "The New Teen Titans". Can you give us the story on that? And how was it done?

Swan: Well, the artist, George Perez, was overloaded of had to take some time off for some reason. Paul Levitz reached out to me, because I had done other stories for him. But as to the style of the art, Paul sent along a story that was done by Perez so I tried to stay as close to his style as possible.

FF: What advice would you give an artist who wishes to draw for DC Comics?

Swan: Well, once he is comfortable with whatever you want to show, I would suggest to knock on the doors, listen to the editor's critique and try to achieve whatever the editor wants. Just keeping slugging at it. Drawing takes a lot of discipline and patience, but you have to keep working at it and gain confidence. Keep knocking on the doors that's all.

KANDOR... ONCE A MIGHTY CITY OF MY NATIVE PLANET KRYPTON... BEFORE IT WAS DESTROYED! KANDOR WAS SHRUNKEN INTO THAT BOTTLE BY THE EVIL COMPUTER, BRAINIAC!
SOME DAY, I'LL FIND A WAY TO ENLARGE THE CITY AND MY KINSMEN TO NORMAL SIZE!

BUT, AS EARTH'S GUARDIAN, I HAVE OTHER PROBLEMS RIGHT NOW... LIKE SOLVING THE PUZZLE OF THOSE MOBS WHO GO HAYWIRE AT HORKIN'S PERFORMANCES!
10

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I COULD EASILY OOOGE! MIGHT AS WELL LET THEM HAVE THEIR FUN, THOUGH...
IT'LL BE THE LAST THING THEY'LL ENJOY FOR ABOUT 20 YEARS!
THERE ARE SEVERAL WAYS I CAN STOP THEM! THE SIMPLEST--AND SAFEST--IS TO FUSE THEIR ELECTRICAL SYSTEM WITH HEAT-VISION!

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FF: Off the Superman track, at one time, you tried to get a syndicated strip off the ground. Would you go into that?

Swan: This writer I spoke of earlier, that was on the Feature magazine of STARS AND STRIPES--France Herron--he and I had an idea for an Indian type strip. He wanted me to do the illoes for it, and it seemed it was going to pass. We took it to one of the features--Post Hall Syndicate--and they held it for 2-3 weeks. He and I were both very excited. We thought this thing was on its way. As it developed, apparently Indian and Western strips did not sell well. So we shoved it aside and never touched it again. That was my exposure to it. Then, of course, I did the Superman comic strip dailies for 2 years, plus the comic book work. That was a extremely tough work load.

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FF: What years did you do them? And what is the diference between doing a comic strip and comic book?

Swan: I think it was in the late 50's, early 60's. I did that only two years. And as to the difference, in the strip you are restricted to that one dimension, and that one dimension handcuffs you. You can't get any freedom. On the comic page you can have different size panels. There is much more freedom in the comic book page.

FF: Did you ink the dailies also?

Swan: No, a fellow by the name of Stan Kay did the inking.

FF: On the dailies were the credits under your name and Stan Kay's?

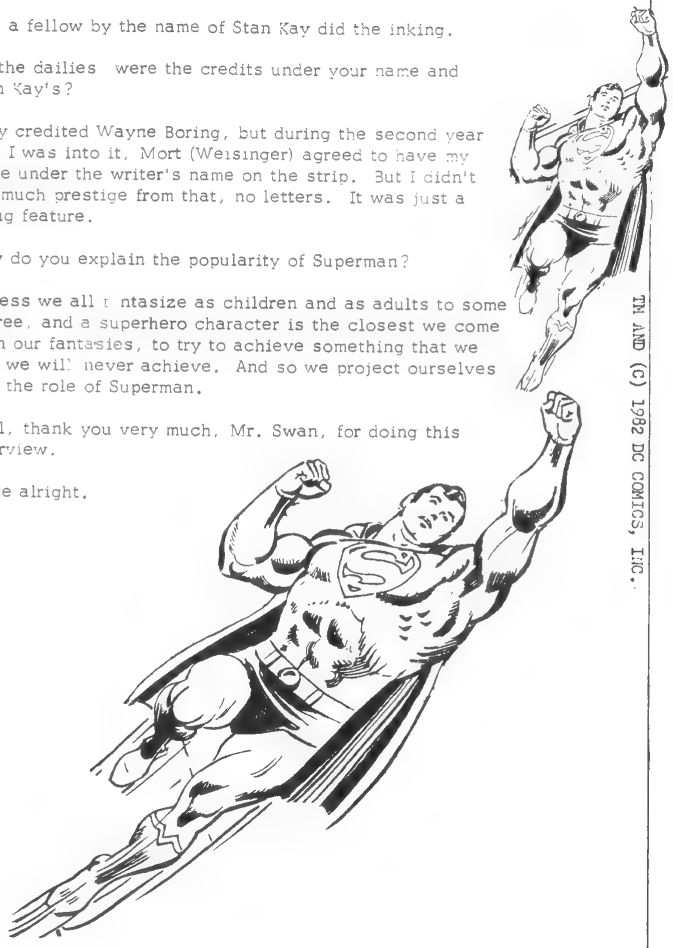
Swan: They credited Wayne Boring, but during the second year that I was into it, Mort (Weisinger) agreed to have my name under the writer's name on the strip. But I didn't get much prestige from that, no letters. It was just a dying feature.

FF: How do you explain the popularity of Superman?

Swan: I guess we all fantasize as children and as adults to some degree, and a superhero character is the closest we come to in our fantasies, to try to achieve something that we feel we will never achieve. And so we project ourselves into the role of Superman.

FF: Well, thank you very much, Mr. Swan, for doing this interview.

Swan: Quite alright.



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BAT MITE AND CAPTAIN MARVEL BUNNY!
HOLY MOLEY!
JUST WHEN YOU THOUGHT YOU HAD ENOUGH!
POOF!
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THEY'RE BACK!
GREAT SCOTT!
ME CO-STAR TOO!
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8/22/81

Hairs Today..

Five of Napolean's Are in Norwalk

By BARNEY D. TUMEY

Although Napoleon Bonaparte's remains are buried beneath the dome of the Hotel des Invalides in Paris, some of his hairs, five to be exact, are in Norwalk.

Strands from the head of 'le Petite Caporal' (French for 'the little corporal,' Napoleon's nickname, which derived from his courage and short stature) are on display, along with a letter authenticating them, in Autographs and Collectibles, a recently opened store located in the rear parking lot of Ritar Ford. Moreover, the hairs are for sale.

"They're the only body parts I've collected so far. I'm thinking of getting some mummy parts," said store owner Mark Marcus, who bought the hairs at an auction in Pennsylvania. "I almost had a shrunken head from a collector," Marcus said, explaining that it's very difficult to get one these days. "It's illegal to import and you can't make them anymore."

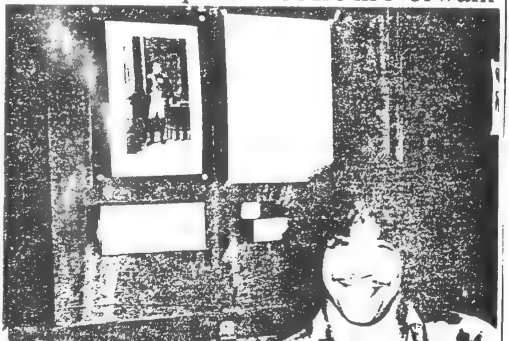
The hairs, however, were easy to get. Many packets of strands, Marcus doesn't know how many, were auctioned off. Each comes with a letter signed by autograph expert Charles Hamilton which states, "I certify that I personally removed the above strands of hair from a lock of fully authenticated hair of Napoleon I."

Napoleon must have taken good care of his hair, they appear to be clean and don't have split ends.

Marcus took out an advertisement in the New York Times offering to sell the hairs for $3,500, but that, he said, was just to get attention. The attention he got was mostly from the media. Charles Osgood of CBS called about an interview. The Daily News did an article and Bill Brown of NBC called. So far the network news people have not called back. Napoleon's hairs must be a dead issue. Marcus said he will take $750 for the five, brown, inch-long hairs.

Although Marcus mainly collects autographs, ancient coins, printed prior to 1920), he bought Napoleon's hairs because, "it struck me as very unusual. In fact, I might be able to get some hair from Chopin's head. There's a whole bunch of his hair, too. I'll start a collection of hair."

"Back then it was in to collect hair," Marcus said. "People would come over to you and say, 'Can I have a lock of your hair?,' and Napoleon's barber used to save his hair."



Imperial Hairs In His Hands

Norwalk businessman Mark Marcus and the glass case containing five hairs purported to be from the head of Napolean and a letter stating that they are authentic. He's willing to sell them. The current asking price is $750. — Hour Photo, Bramac Studio

Another time he obtained Napoleon's death mask. Marcus said he bought it from a collector who had received it from a descendant of Napoleon's barbershops around the country and it's ultimate destination is the garbage can. "People really don't collect hair today like they used to," Marcus laments. "It used to be a big thing. They used to have little hair lockets you could put it in."

Marcus, 21, has been collecting since he was "very little." He has always been intrigued by old things. "Have you ever held an ancient coin in your hand?," he tolerate the collection which took over his bedroom.

"My room. I was sleeping by the bathroom door. I haven't seen my bed in four years," Marcus said. "She said get a shop or get an apartment, so I got a shop. At least I can still use the pool."

Although he admits his shop is a little weird, he says it's not weird enough. "I want to get some more unusual things,

GARY BRODSKY ON:

THE COMIC ART WORKSHOP

FF: We are conducting an interview with Gary Brodsky, who is publishing the Comic Art Workshop by Dick Giordano and Frank McLaughlin, with material by John Romita. This interview will give information on how this workshop was conceived, what material is in the workshop and what future plans Gary Brodsky has in the line of comics and non-comics material.

FF: Hi, Mr. Brodsky. How are you?

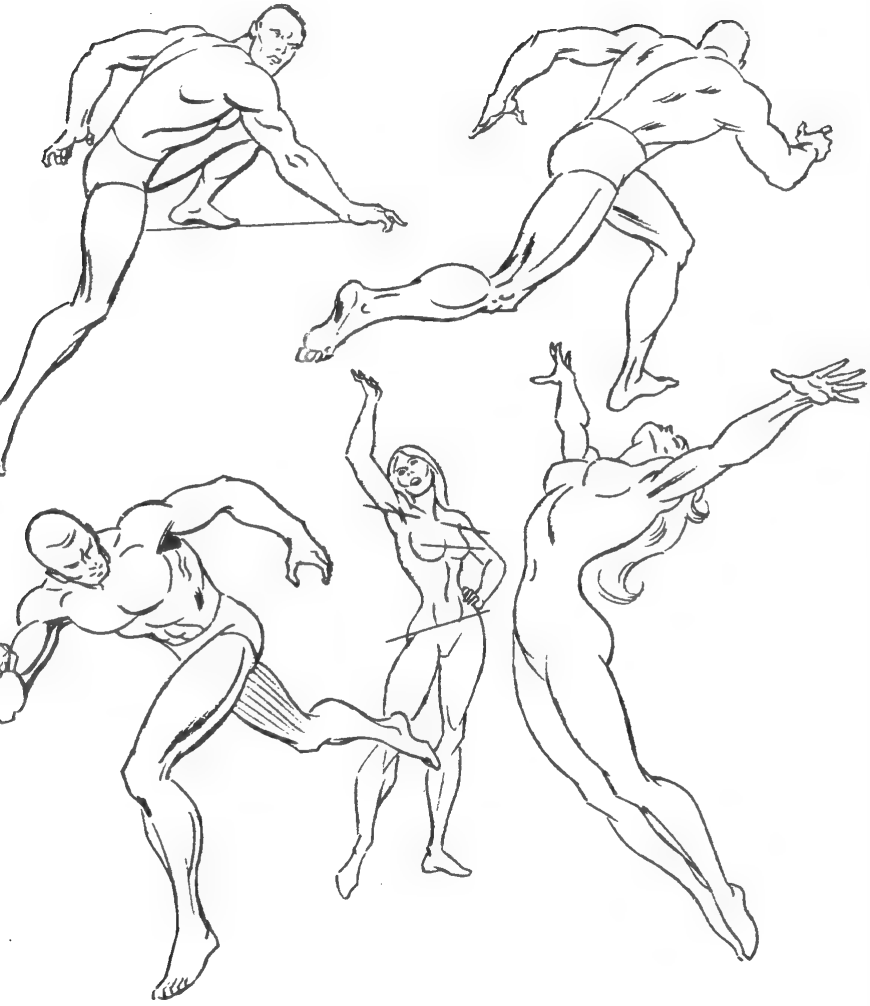
Gary: Hi, How are you?

FF: Fine. How did you get the idea of the Comic Art Workshop?

Gary: When I was younger, I wanted to get into drawing comic books. I was always walking around Marvel, being that my father, Sol Brodsky, was working there. Some of the people around there gave me advice and help such as learning how to make this angle work, how to put in movement into the figures, how to make the face fit with the figure, how to find the perspective, how to get a figure unstiff. Things like that. When I stayed out of the comics and got into the business of publishing and making toys, I said to myself, "There must be a lot of people out there that haven't gotten the pieces of information I've learned." So I contacted Dick, John and Frank and started putting out a book on it. That's how I got the idea of the Comic Art Workshop.

FF: Who's publishing the book?

Gary: GARCO SYSTEMS



FF: Where is it located?

Gary: 575 Madison Avenue. It's in the same building as Marvel.

FF: How does it differ from other courses in cartooning, such as "How To Draw Comics The Marvel Way"?

Gary: It's more than just how to draw comics. It teaches the basic laws of drawing; perspective, mass. It also tells you what types of tools to use, what type of paper to work with. It goes into details and comments about comics. All in all, it's not general, but it is more specific.

FF: How is the Workshop being distributed? Will it be sold in stores?

Gary: It's going to be in stores and comic shops. It can also be ordered through the mail.

FF: Will there be an assignment at the end of each lesson, like the Famous Artists course?

Gary: Actually, I was thinking of coming out with that, afterward, where we would have a couple of professionals who could go over the assignments, and have a monthly class which would be included in the correspondence.

FF: What other projects are you going to be doing? What can we look for from Gary Brodsky?

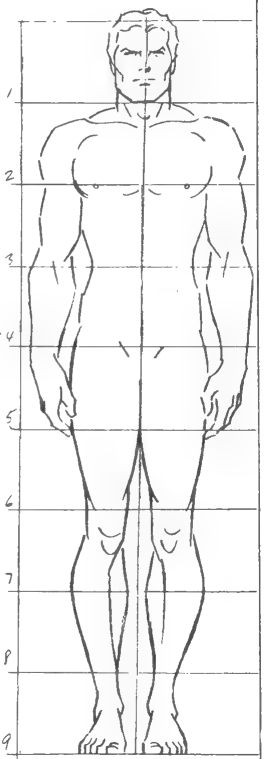
Gary: Well, I don't deal with primarily comics. I do toy designing and I'm also getting into the business of publishing trade adult paperbacks. I don't mean "adult" as in pornographic, but just the regular paperbacks you'd find in supermarkets.

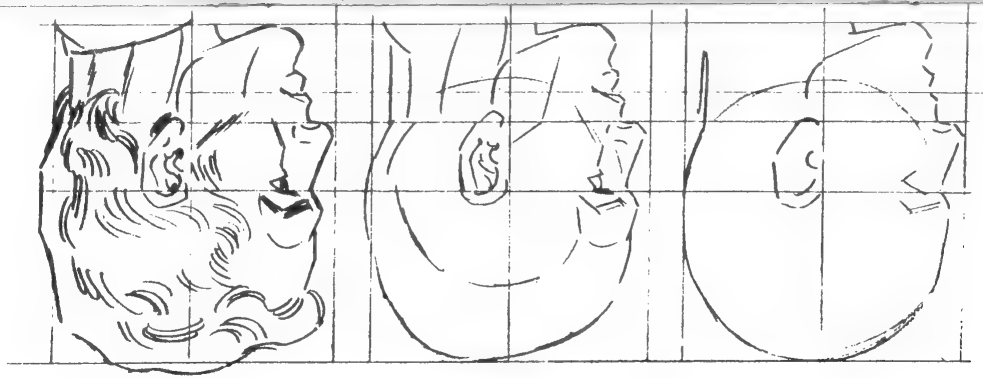
FF: Is there anything you'd like to add?

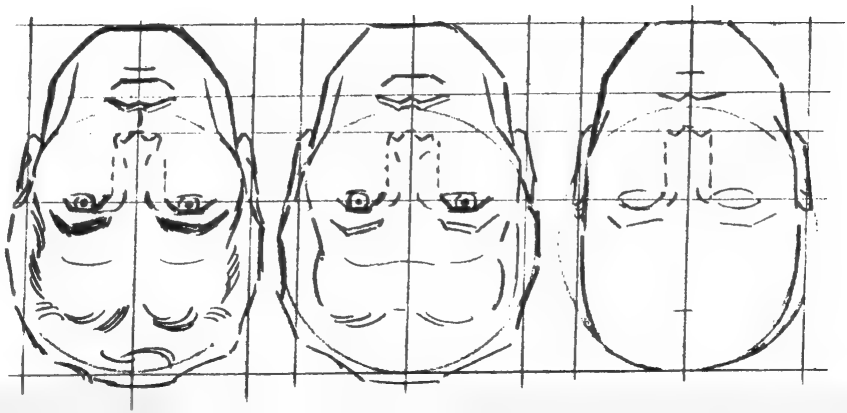
Gary: Yes, there are a couple of things I'd like to add. I own most of Garco Systems. In fact, Garco stands for Gary Company. I'd also like to thank my Vice-President, Barry Grossman. If it wasn't for him, I never could have completed the Comic Art Workshop.

FF: Thank you very much for taking time out of your busy schedule to talk to us.

Gary: No problem at all.







THE MAN FROM KRYPTON

BY A. NEILSON

Superman is a very complex character. From his birth on Krypton to his current adult career as one of the protector's of Earth, this Superman is continually growing. Yet he has problems, not so much physical as emotional. Many factors have influenced these problems they will be probed here, starting from beging to present.

The first factor to be considered is the death of Krypton and Superman's parents. Kal-El has always had a guilt feeling about this*, sometimes blaming himself for their deaths. But he knew in his heart, it has been destined to be, so he most likely buries it in his subconscious. There have been many times he has tried to change history, to save his home world and his parents. Once, Superman went back in time to Krypton. He supposedly saved his parents, until he learned he went into another dimension, and that the events wouldn't occur on his Earth.

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Being the first superhero, he understands loneliness. He joined the Legion of Super-Heroes, because he wanted friends, who had super abilities also. When he grew older, he became a charter member of the Justice League of America. He told Firestorm that the nuclear hero needed some super friends to relate to, just as the Man of Steel needed the Legion at one time (see DC COMICS PRESENTS #17). And when the JLA almost broke up, Superman was legitimately scared. He told Batman how much he cared about the League. He told Batman, he didn't want to be alone. This is revealed in JLA #143.

Superman also fears his powers and worldwide fame, denying himself to Lois Lane. The reason, he explains to Lois was that he feared his wife continually being threatened by supervillains, and the like. However, Lois is threatened all the time. (Refer to SUPERMAN #335). The logical reason why Superman denies himself marriage to Lois Lane is because he fears his own powers, he doesn't feel worthy to Lois Lane, and yet, he wishes they would be married. Superman either suffers from self conflict or he is actually a confusing character.

What is meant by a confusing character is that Kal-El might want to be accepted as Clark Kent. Clark Kent is Kal-El's manifestation of being the son of Jonathan and Martha while Superman is the son of Jor-El and Lara. In other words Superman is the dream extension of Clark Kent and Clark is the normal Earth version of Superman, the way the Man of Steel wants to be treated, as a normal person. This is further explained in THE GREAT SUPERMAN BOOK by Mike Fleisher.

AS CLARK GREW TO MANHOOD, HIS MOTHER DIED, AND FINALLY HIS FATHER...
DAD...
THERE'S NOT MUCH TIME, SON... I'LL DO THE TALKING...
TM AND (C) 1982 DC COMICS, INC.

NO MAN ON EARTH HAS THE AMAZING POWERS YOU HAVE. YOU CAN USE THEM TO BECOME A POWERFUL FORCE FOR GOOD!
HOW, DAD?
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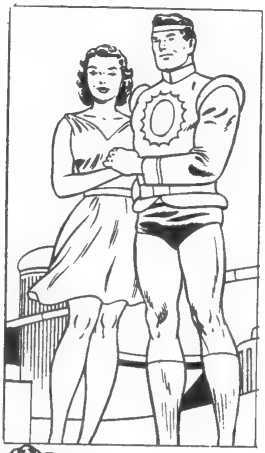
Another adventure occurred when he was Superboy. He discovered his parents had not died but were cryogenically frozen. An inscription told the young Kryptonian not to open the casket his parents were in. He abided by their wishes sadly.*

The Man of Steel has even met his parents when he went back in time. He tried to create space arks in Kandor. Unfortunately, Brainiac shrunk Kandor by the time the arks could be implemented. At the time, Kal-El was Jor-El's assistant. Kal acquired great love for Jor-El and Lara, as was witnessed by his appearence of his parents wedding. This all occurred in WORLD OF KRYPTON # 1-2.



He is frustrated at the possibility of Earth exploding just like Krypton, as shown in the FORTRESS OF SOLITUDE COLLECTOR'S EDITION. He could not deal with choosing who should live and who should die. But he gets more frustrated when he can't save someone. An example: SUPERMAN #353, where Destiny (who appears in Secrets of Haunted House) forces Superman not to use his powers. Kal-El is shocked when he must learn that "heroes help those who help themselves," to paraphrase Aesop.

PRESENTLY, AS JONATHAN AND MARTHA KENT, WHO WERE THEN FARMERS, DROVE BY ON THEIR WAY TO SMALLVILLE...
GREAT SCOTT! THAT'S A SPACE ROCKET!
LAND SAKES! THEN THIS CHILD MUST BE FROM ANOTHER WORLD! OH, IF ONLY WE HAD A BABY OF OUR OWN AS SWEET AS HE LOOKS!
CHILDLESS, THE KENTS PLANNED HOW TO TAKE THE SPACE FOUNDLING INTO THEIR LOVING HOME--AND THAT NIGHT--
IF WE JUST KEPT HIM, PEOPLE WOULD WONDER WHERE WE FOUND HIM!
WE'LL LEAVE HIM AT THE DOORSTEP OF THE ORPHANAGE! AND A FEW DAYS LATER WE CAN APPLY FOR HIS ADOPTION!
SMALLVILLE ORPHANAGE

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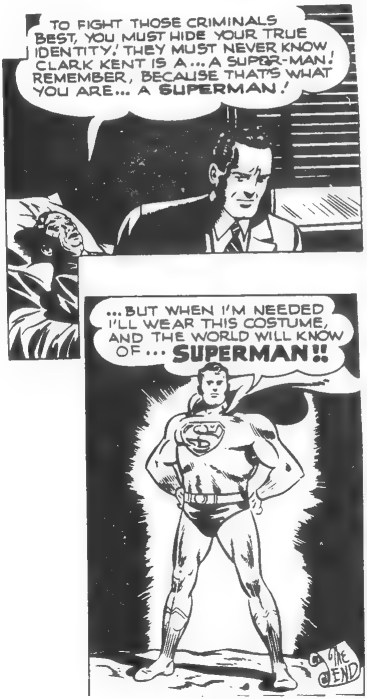
Yet there is a dark side to the son of Krypton, he occasionally suffers pride and arrogance. In DC COMICS PRESENTS #27-29 Superman acts like an egotistical overbearing and pompous fool. He tells J'onn J'onzz, he can protect the key of Warworld against Mongul. Superman fails and he has to answer to the universe. Later, after defeating Mongul, Superman must find his cousin, Supergirl. However, Kal's arrogance almost killed Supergirl. Only through encountering the Spectre and God did Superman learn humility. This three part saga is definitely suggested reading.

RESUMING HIS EVERYDAY IDENTITY, CLARK VISITS A PEACEFUL CHURCHYARD...
MOTHER...DAD! THE FOSTER PARENTS WHO ADOPTED ME WHEN THE ROCKET THAT BROUGHT ME FROM KRYPTON LANDED NEAR SMALLVILLE!
I'LL NEVER FORGET THE ANNIVERSARY OF THEIR DEATH: HOW IRONIC! BUT FOR A TRAGIC ACCIDENT THEY MIGHT BE ALIVE TODAY!
JONATHAN KENT
MARTHA KENT

Kal-El the starchild, he has been through heaven and hell, through life and death. He has been killed and resurrected. He has seen comrades fall and he has seen beauty in existence. With all his problems, he cares about Earth. He loves Earth. That is why Superman is popular. Superman doesn't represent our dreams. He is our sreams.


TO FIGHT THOSE CRIMINALS BEST, YOU MUST HIDE YOUR TRUE IDENTITY. THEY MUST NEVER KNOW CLARK KENT IS A... A SUPER-MAN! REMEMBER, BECAUSE THAT'S WHAT YOU ARE... A SUPERMAN!
...BUT WHEN I'M NEEDED I'LL WEAR THIS COSTUME, AND THE WORLD WILL KNOW OF... SUPERMAN!!
THE END

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CARD CORNER

Welcome, one and all, to the first installment of "Card Corner", a column in which we ask the musical question, "is there anything else to collect besides Comic books, undergrounds, original art, paperbacks, TV guides, Beer cans, movie and tv material. Life magazine, and toys? Of course there is, and one of them is gum cards.

Gum card collectors are usually broken into two groups. We have the sport card collectors and we have the non-sport gum card collectors. Very rarely will you find one collecting both. I chose to collect the non-sport type, mainly because I'm an avid TV and Movie buff. And you have to admit the sport cards do tend to get a bit repetitous.

I've just recently began actually collecting gum cards early this past year. I admit I did have some full and partial sets prior to this year, but I didn't consider it to be part of collecting them, as I do now. That was more of an impluse than anything.

I was brought into collecting cards this year when a friend of mine showed me his collection of James Bond cards put out by Gildrose Prod. These were sharp, black and white photo cards that featured scenes from the first three Bond flicks, "Dr. No," "From Russia With Love" and Goldfinger." Being the Bond enthuiast I was, I offered to buy them, but my friend wanted to hold onto them. He even mentioned he was looking for additional ones he didn't have.

Well, that got me started. I tried other sources, but they couldn't help. I was just about to give up when I spied an ad for a fanzine in a weekly tabloid for comic collectors, which I'm sure the name of which I don't have to mention. The name of the fanzine was THE WRAPPER. I ordered an issue and one week later it was here. ONE WEEK!!!! Talk about service. Well, I skimmed through it and hit upon some ads, when lo and behold, there was one fellow who had the cards I was looking for. Even more, as I discovered there was another set dealing esclusively with scenes from "Thunderball". I ordered a good amount of them and waited. Later that month I atteneded the August Creation con (with the Editor of this publication, no less) and was overjoyed to discover a table operated by two guys from Gundarr Cards, out of PA. I inquired if these dealers had the esclusive Bond cards and one smiled and handed me a binder. I'll say they did!!! After purchasing a run of 15 of the cards (It was only fair after drooling over all of them.) I decided I'd pick up something different. I looked and decided to pick up some complete sets. And picked up three. I departed from the table feeling like a new man, albeit one with less funds.

Returning home, I discovered a package waiting for me. I reconized the address as the one I ordered the cards from earlier that month. I tore it open with all the fury of a water buffalo in heat and presto, more Bond cards. Then I ordered more.

At this time I started collecting other series, such as The Outer

Limits, The Saint and others. The fever was in me and has not left my side to this day! At this time, I have close to 20 full dets and some 1000-plus misc. cards and doubles. I can tell you're impressed.

Some points I've picked up in the short while I've collected! When you buy card holder sheets, buy them in bulk. You can get these for 18¢ and under if you look hard enough. One address you can try is : TCMA LMT. P.O. Box 2, 10-99 18¢ Mnawalk, NY. 10501. If you haven't already, I'd advise you to send for a sample issue or better yet, a subscription to THE WRAPPER. The address is THE WRAPPER 309 Iowa Court, Carol Stream IL 60187. Subs are $13.oo for a year, and single orders are at $2.00. Full of great articles and ads. Highly recommended.

There is a price guide for non-sport cards, but it is no way complete. There are many ommisions from the book, but it is the only guide that I know of for strictly non-sport cards. If interested in obtaining a copy : send $8.00 to; 1981 Non Sports Guide, Dick Sikes, P.O. Box 3092, Springfield MA. 01101.

If you are new to this hobby and would like to know of two reputable dealers, I can give you the names of the two I've done business with chiefly: Henri Labelle, 134 Terasse Richer Lesage JOR 1E, P. QUE., Canada. Ask for his current list, and remember to send a SASE. Also card dealers of note are Gonndarr Cards and Books, 1401 Pittstion Ave., Scranton, PA. 18505. Both dealers are reasonable as far as prices are concer ned.

Speculation can be fun, but don't over do it. Remember, as with any hobby, limit yourself. Remember to buy wisely...you have to live you know.

Remember to save the wrappers if you can, and if you can buy cards by the box, do so and save the display boxes...you should see what some of these two items from older and more popular sets go for these days.

Main's top three choices for 81 collectors, all from Topps: If you are thinking of buying cards for investment purposes, the three sets I would point out as having potential are three sets that came out this year. First is the FANTASTIC 30 card set from the "EMPIRE STRIKES BACK." These cards are 5 by 7 in size, and on great glossy stock, with color photoscenes from the film. I'm sure it'll be a collectors item because of its odd shape alone.

Second spot is the set from the film "SUPERMAN II", 88 cards and 22 stickers and a fantastic display box too. These may not be as great an investment, but they are a very nicely done card set.

Finally, my big money is on the "RAIDERS OF THE LOST ARK" set. If you can pick up a set of two or even a few boxes of this series, do so. Not only is it one of the best sets Topps has ever issued, but this 33 card set is also a low print run from what I've heard. So get yours now.

And on that note, I'll close this issue installment of "Card Corner". Next issue I plan on begining an examination of a certain card set each installment. So be here next issue for a look on, what else, the 1965 issue of the Gildrose series of James Bond Secret Agent 007 cards. Till then, happy collecting---

Jim Main

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THE LAST JEDI

by Bob Sodaro

"No, Obi-Wan... there is another." It is with these words, spoken by the diminutive Jedi Master Yoda, that perhaps the greatest manhunt in modern fiction was set off. Everybody and their brother wanted to be in on it. Who exactaly, was this "other"? In the weeks that followed the release of The Empire Strikes Back hundreds of theories came to light. Now with the expected release of the third film Revenge of the Jedi just two short years away, two schools of thought have emerged on the subject: 1) It is a character that we've already met, and (2) It is a character that we haven't met yet.

Now believe it or not, that actually narrows it down quite a bit, it includes everybody, and excludes nobody. George Lucas is nobody's fool. He is going to milk the Star Wars saga for everything he can get, and it looks like he can get it all. But seriously if we examine all of the potential candidates, I'm sure we can come up with some fairly accurate leads. By looking first at who we have, we just might be able to determine who or what we can expect.

I think that it is a safe bet that the "other" won't be either one of the droids (R2D2, and C3PO) or Chewbacca. This is primarly due to the fact that it might be hard for the audience to emphasize with mechanical men (however cute they may be) or a alien furball. No, I think that the "other" is more likely a human.

Which brings us to our heroes, Han Solo, Leia Organa, and Lando Calrissian. There are points in all of their favors, as well as points against all. Han is a favorite choice, a nice guy, and a good leader in the rebellion, in spite of what he would want believed about himself. Luke could choose the dark side of the Force as did his father, Darth Vader, Han would become the last Jedi, duel both Luke and Vader and kill them both. This would wind up the triangle he has going with Luke and Leia quite nice. Still somehow that seems too easy. The "other" should have more going for him that that.

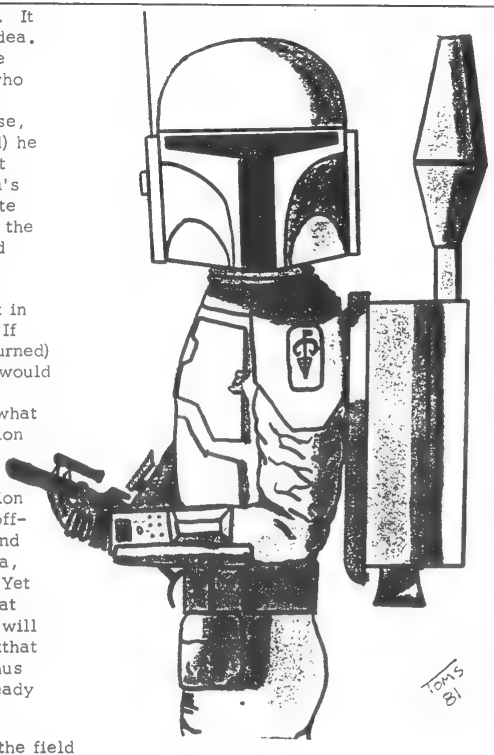
Then there's always Leia, after all she did sense Luke calling to her via the Force as he dangled from the cloud city on Bespin. Now there would be an interesting twist, no one ever said

that the "other" had to be a male. It has all the makings of a stellar idea. Yet again, it's so offbeat as to be very obivious to people like me who look for those types of twists.

Of course there's the dark horse, Lando Calrissian (no pun intended) he would make a wonderful Jedi. But his character is so much like Han's that, alone would tend to eliminate him. Further I understand that at the time of Empire, Harrison Ford had not signed on for a third film, so Billie De Williams was signed on (and Han frozen in carbonite) just in case Ford decided not to return. If this happened (it didn't, Ford returned) Han would have died, and Lando would have taken over that role.

Now that we have touched on what is known, we will turn our attention to the probability that the "other" could be none of the above.

There has been much speculation that the "other" is the potential offspring of Leia and Han, or Leia and Luke (or even Leia and Chewbacca, if one is to believe the rumors). Yet I must point out that Yoda said that there is another...not that there will be another. This indicates to metthat this "other" already exists and thus eliminates anyone who is not already born.



While that pretty much leaves the field wide open I would tend to think that the "other" is somehow related to an established character...a brother or sister. A brother would be nice, but again obvious a sister would be better.

Still why have the "other" be a sister when Leia is already in the picture, that somehow seems like duplicate work. Unless of course Leia was the sister; now that would make for an interesting twist, and it to would resolve the Leia, Luke Han triangle. To take that line of thought one step further, what if the sister wasn't a sister at all, what if the "other" was in fact Luke's mother? (As already stated, who said that the "other" had to be male?) Point in fact, a source that I consider to be reliable has informed me that Luke's mom will be showing up in Revenge of the Jedi, in the form of Diana Rigg ("Mrs. Skywalker, we're needed."). Whether or not she is the "other" is anybody's guess.

Still though, if Luke's mother could be the "other" than why not Luke's father...what's that you say? Luke's father is Darth Vader...now don't tell me that you really believe that, do you? Well for those of us who do believe that Vader really is Luke's father (as this writer does), heres a bit of trivia: Darth Vader went over to the dark side of the Force, and came into power during what period of galactic history. During the war, right? Which was? The Colne Wars... The Clone Wars...ah, now the light begins to shine through. What if Vader isn't Luke's father? Then the "other" would quite naturally be Luke's real father.

This then leads me to believe that Luke's father--his real father, not a clone this time--is none other than Boba Fett. A few things lead me to this conclusion. First there seemed to be a lot of noise made about his character before the movie came out, yet his part seemed to be so small. As I read that, his best parts are yet to come. Second, he tells Vader that he doesn't want Han harmed by the carbonite. I seem to recall that the bounty on Han was for him alive, or dead. If this is so why the concern? Unless he doesn't want his son's friend hurt...sounds good to me.

Maurizio
81

And thirdly, while transporting Han to Slave I, he is spotted by Luke, then fires his blaster at him and misses. The deadliest bounty hunter in the galaxy missed...why?

Was he attempting to warn Luke of Vader's trap? Did he want to lure Luke into chasing him instead of stalking Vader? Again, an interesting twist.

Still Darth Vader could in fact be Luke's real Father, and not a clone. In which case I will look really silly in the light of the last paragraph. Still again, if Vader is not a clone of Luke's father, but his father, than Boba Fett could be a clone of Luke's father, and have done those things for pretty much the same reasons. Keep in mind that both Darth Vader, and Boba Fett always wear masks. thus they could be virtually anybody. Say, what if it was Luke's mother under Boba Fett's mask, then that would make Vader a clone of Luke and...ah but I digress.

When all is said and done, and you come right down to it, until the next movie comes out anybody's guess is as good (or bad) as anybody elses. Which brings this writer to two conclusions: (1) The "other" either is a character we've already met, or the "other" is a character that we haven't met yet, (2) Whoever the "other" turns out to be it will be someone that no one ever suspected, and for reasons that no one ever thought of. Yet of this I'm sure, when the identity of the "other" is revealed at last everyone in the theater will smack their heads and colectively say "Oh, but of course! I knew it all along!"

Keep in mind though, it won't end there... as there are still two more trilogies and countless more plot twists to go. The question to my mind then becomes, "Can we stand all the suspense?" And the reply comes just as swiftly as a resounding "Yes"!

JERRY SIMONA 81
Joe Rubinstein

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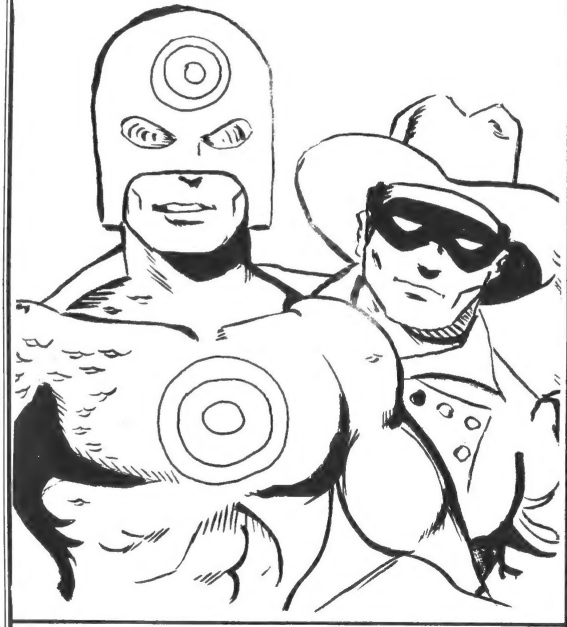

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